

THE UNIVERSITY OF WINCHESTER

Faculty of Arts

Evolving Motion: Examining Flux in Choreographic Practice

Catherine Rachael Wendy Seago

Doctor of Philosophy by Works in the Public Domain

October 2014

This Thesis has been completed as a requirement for a postgraduate research degree of the
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THE UNIVERSITY OF WINCHESTER

ABSTRACT FOR THESIS

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The research which is embedded in this thesis through the dances and the context statement is about my experience of dancing and dance-making. During the process of making dances there is a sense of messiness in not knowing what is emerging. In the process of writing this document I have had to shift my experience in order to perceive the messiness and to reflect on how I work with it.

The reflection on dance-making has enabled me to notice that the messiness arises from the tensions between the somatic, aesthetic, interpretive and inseparable experiences in performing, creating and receiving dance. This context statement tries to negotiate the messiness by examining my modes of engagement and the intensity of my focus through them over time. As a result the context statement reflects on the flow of change within these aspects of my practice and its impact on the aesthetic of the emergent work.

A diagram has been designed to illustrate how unexpected occurrences happen through the continuously flowing change. This is referred to as flux. It happens through a moment of action, attention or connection. A 'State of Dynamic Flux' refers to my openness to flux within the flow of changes. This way of working allows unanticipated creative potentialities and produces an aesthetic that is characterised by live-ness.

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Declaration.

No portion of the work in the Thesis has been submitted in support of an application for another degree or qualification of this or any other university or other institute of learning.

A portion of the works submitted as part of this Thesis was produced in collaboration with others. The artists listed below have worked with me during the creation processes for the works. The development of the 'non-dance' materials was undertaken as part of the creative processes discussed in this Thesis but the music, costume, video and light design/production is wholly credited to artists as detailed below.

Rosalind Noctor [Costume design for *Vanishing Point* and *DUOD*]

Hetta Johnson [Costume design for *How we Know we are Here*]

David McCormick for Snake Oil [Video art for *How we Know we are Here*, *Vanishing Point* and *DUOD*]

Christopher Benstead [Sound composition, recording and live performance for *DUOD*]

Emmanuel Baily with the Wang Wei Quartet [Sound composition and recording for *Vanishing Point*]

Matt Lexicon [Sound composition and recording for *How we Know we are Here*]

Adam Bassett [Lighting design for *Vanishing Point*]

Pete Ayres [Lighting design for *DUOD*]

Synne Behrndt [Dramaturgical consultant for *DUOD*]

The dance artists listed below have worked with me during parts of the creation process for the three works. They collaborated on developing, refining and performing materials and ideas. No dance materials within the works submitted have been devised explicitly by these dance artists. However their expertise and experience informs the development of the dance materials within the context of this practice.

Lauren Bridle, Genevieve Grady, Carl Harrison, Joanna Meredith, Rosalind Noctor, Dan Watson

Copyright Statement.

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And Angus.

Section One.

1.1 Introduction to the Thesis.

The purpose of this written documentation is to reveal the research embedded in the three dance works which constitute the main body of this Thesis. I will do this by reflectively and retrospectively examining my choreographic practice and the research enquiry that has led my creative process. The works, produced under the name of 'Evolving Motion - dance production by Cathy Seago' (previously 'Cathy Seago and Dancers') are listed below.

- † *DUOD* (2010)
- † *Vanishing Point {VP}* (2008)
- † *How we know we are here {HWK}* (2007)

The works reveal my research trajectory as a performer-creator exploring the aesthetic languages of dance-making. In creating the works I experimented with movement vocabularies, multi-sensory stimuli and spatial dynamics. Through this experimentation I have evolved a practice and an aesthetic language which are characterised by attention to the flow of change, resulting in a sense of live-ness.

It is in the nature of my emergent creative practice that there is a continuous flow of changing perspectives and experiences. During the process of making a new work I engage through dancing, making and receiving, through collaboration with artists and by relating with other participants. Throughout the process of emergence I embody physical changes, experimenting with dynamic motivation and spatiality. My experience of movement varies as I work with other dancers and use feeling states and technical points of view, editing devices and stimuli and as I shift my somatic and cognitive attention towards the

movements' sensation, aesthetic or structure. There is a flow of change in my varied experiences of movement as pure or functional - producing aesthetic form and meaning through interdisciplinary lenses, stimuli and materials. A flow is also evident in the intensity of my attention as I notice, analyse and synthesise what is emerging from 'inside' or 'outside' the work. Different environments and proximities affect my sense of the works' shifting spatiality.

A sense of messiness arises from the tensions produced by continuously flowing change. Within this unexpected moments can occur. These moments of unanticipated flux in the continuous flow can provoke creative potentialities. They create a sense of live-ness within my emergent practice which is captured in the aesthetic of the work.

This context statement explores my experiential engagement in the process of making new works as a performer-creator. In reflectively examining my practice I have discovered how flow and flux are productive for me as I move between being 'inside' and 'outside' the works, creating material on my own body and with or on others. I have discovered how flow and flux in my sense of multi-tasking and emergence throughout the process can also be productive. The context statement identifies theoretical frameworks to conceptualise my practice that fall into triadic structures that depart from and extend those proposed by Valerie Preston-Dunlop and Ana Sanchez-Colberg in choreological enquiry as a 'triadic perspective' (2002), and by Guy Claxton in the field of cognitive science as a 'creative glide space' (2006). Bringing these two schemas together has enabled me to negotiate the messiness within my practice by reflecting on flow and flux in the intensity and focus of my modes of engagement with dance over time.

Section One of this context statement introduces the Thesis through the choreographic works and the written document. Section Two locates my practice and choreographic outcomes within the wider field of dance practice as artistic and scholarly research. Section Three expands upon the conceptual framework I have used to reflectively and retrospectively examine my practice and the choreographic works. The principle aspects which are in continuous flowing change and flux are examined here. They are explored through 'Gliding Attention' [3.2], 'Inner/ Outer' [3.3] and 'Bridging' [3.4]. The first refers to the way attention glides in varying levels of intensity (Claxton 2006) in process and performance. Changes in the intensity and focus of attention lead to particular ways of perceiving. The second principle aspect that is in flow is my triadic perspective (Preston-

Dunlop and Sanchez-Colberg 2002). Flow and flux across my concurrent modes of engaging through dancing, making and receiving can create a sense of being inside and/or outside of the work. The third aspect in flow is the temporality of the project. A flow of change is evident in my use of time and in my sense of present-ness, recollecting and imaginatively projecting forward during the process and in performance.

Through reflectively examining my gliding attention, sense of Inner/ Outer and shifting temporal experience I have discovered that unexpected occurrences happen. Flux in their individual and inter-connected flows is often surprising. In a 'State of Dynamic Flux' I can be alert to the creative potentialities it can reveal. A 'State of Dynamic Flux' is the receptive state within which I work in process and performance. It produces a sense of live-ness. The concept of dynamic flux is illustrated in the 'State of Dynamic Flux' diagram on page 36 and examined in 'Modelling Flow and Flux' [3.1]. Here, a series of diagrams which have been developed to reflect on the flow embodied in my practice are outlined. Each diagram models a distinct flow of change. The final 'State of Dynamic Flux' diagram on page 36 represents the three principle embodiments identified above, which are in flow and flux throughout my practice and in performance. This diagram illustrates how unexpected flux in any or all of the embodied flows can alter my immediate sense of the work, producing a quality of live-ness in my practice and in the aesthetic of my work.

Throughout the context statement examples from the choreographic works are used to give insight into how the live-ness is produced through flow and flux and where it can be seen in the works through my experimentation with movement vocabularies, multi-sensory stimuli and spatial dynamics.

Through the production of these three choreographic works and the development of conceptual models for analytic reflection I am able to offer insight into how ontologies of knowing are used and researched in and through my dance-making practice. In developing the conceptual framework of a 'State of Dynamic Flux' for reflectively examining my practice and works I have been able to explicate the research embedded within them. In this way, an original contribution to choreographic discourse can be defined through my research enquiry into the experience of messiness, emergence and multi-tasking which has resulted in a quality of live-ness within the aesthetic of my work.

1.2 The Dance Works.

The Thesis contains three works documented on DVDs - one of each of three Published Works. These recordings were taken during public performance of the works as listed below.

† *How we Know we are Here* (2007)

Filmed during performance at the Blue Elephant Theatre Camberwell, London as part of the Springheeled Festival and edited by David McCormick.

† *Vanishing Point* (2008)

Filmed in a range of settings during touring in the South East region and edited by David McCormick.

† *DUOD* (2010)

Filmed during performance at Roehampton University's Michalis Theatre as part of Dance Diary and edited by James Plaistowe.

1.3 Engaging with the Thesis.

The process of writing this context statement has been an extension of my creative practice. By examining my process chronologically insights have emerged which have allowed me to recognise my sense of moving in and out, multi-tasking and the temporality of emergence. This has affirmed the non-linearity and sense of messiness within my practice. The artist Graeme Miller (2006: 39) suggests that intuition is 'compressed knowledge'. This reiterates my own sense of the rich and dense nature of my practice, as what I know conceptually, tacitly, and in an embodied way accumulates over time and through messiness in its compacting, enables myriad interconnections. Associations and resonances cohere and conflict in flow and flux. The writing and reflecting process has revealed similarities. As earlier and later writings have come together in this context statement fresh insights have been stimulated, sustaining flux within my thinking. Exploring and re/organising my thinking about practice and writing have affirmed their flexible and adaptive forms. I have made discoveries through and about non-linearity and messiness. Kershaw and Nicholson (2011) agree that it is the centrality of unplanned methodological approaches in creative practices which enable reflexivity. In finding that the process of writing shares a similar messiness and reflexivity with the creative practice I have been able to embrace flowing change and flux in my points of view and focus.

The published works are contained on three DVDs. It is suggested that these are viewed first and in chronological order. David Pears (1971) suggests that practice comes first and theorising later, while Susan Melrose (2007) assures us that creative practices can also be considered themselves as 'complex theoretical practices'. This written document explicates the research embedded in these works and makes theory out of the practice itself. The contextual statement recognises the autonomy of the creative practice while examining the ontology of the theorising which takes place within it. Bacon and Middelow (2010) acknowledge the dominant assumptions that connect theorizing with writing, speaking and the mind, and connect practice with dancing and the non-speaking body. In recognising this through reflecting on my creative and theoretical practice I have found it valuable to embody my thinking alongside the writing, to think through both. This context statement

examines and articulates the nature of the interplay of the embodied, technical, intellectual and cultural knowledge embedded in my practice and resulting from it.

Section Two.

2.1 Context.

My dance-making practice is fundamentally driven by my experience, knowledge, and embodied understanding of contemporary dance's two main idioms. The first is American post-modern dance, which has tended to abstract the mechanics and form underlying dance and movement. The second is European Dance Theatre which has explored the subject's motivation for movement. The binary of forces that drive my choreographic practice through flow and flux between these two paradigms is echoed in Pina Bausch's distinction between how people move and what moves them (Servos 1984). This sub-section outlines their influence.

During seven years of training as a young dance artist in NYC I was initially influenced by Merce Cunningham's predisposition for abrupt change within the bound flow of continuous lightness. Cunningham's own lightness and speed, with his head 'poise[d] intelligently' (Denby 1998: 27) and complexly coordinated limbs, creates a sense of readiness and contradiction in the body. This is embedded in his dance technique. Critics, dancers and scholars broadly agree that Cunningham's work demands 'an unprecedented degree of alertness and mental agility on the part of those who perceive... [and] perform' (Copeland 2004: 216). Such physical and mental alertness is partly due to the abruptness of change perceived in the interrupted rhythms of action and recovery within the body. Cunningham's radicalisation of dance rhythms has enabled him to 'define expression differently, [and] to free... [dance] from its subservience to the psyche' (Noland 2010: 47). By releasing his dance from the base rhythm 'associated with human behaviour and the organic balance of opposites' (Preston-Dunlop and Sanchez-Colberg 2002: 25) Cunningham liberated dancers, and thereby his dances, to locate more nuanced congruencies in the coordination and flow of change in the body. Once released from habitual patterns in how I move and watch

people move I, like countless others, found that intrinsic intent within the performance of complex and unexpected rhythmic and spatial changes can itself be rich with provocation. Through Cunningham's displaced rhythmic structures in and through the body I discovered a rich resource and stimulus for my own physical thinking.

Dee Reynolds suggests that alertness to the production of difference in moving is triggered in Cunningham's work partly because there is no projective temporal structure (2007: 155). The flow of change in movement and stillness is interrupted by continual flux. Cunningham's radicalised dance rhythms result in a sense of aloof autonomy as dancers embody continuous unexpected change. Vernon Shetley suggests that Cunningham's work is 'an attempt to imagine a form of human society that reconciles individuality and community' (1989: 73). Individuating each of them, and us, through unexpected flux connects us through the abrupt fragmentation of our temporal experience. In Cunningham's work time/space changes are revealed in body designs – in the 'image of a decision' (Dunn in Jowitt 1989: 281) as the dancers *produce* change through continuous unexpected flux. In the works of William Forsythe unexpected movement patterning seems to flow from focus points which are located beyond the body design itself. These derive from the lofty innovations of Ballet but Forsythe has re-imagined the focus points in relation to motion using Laban's spatial concepts. As foci appear and disappear, they make apparent visible *and* invisible (past *and* potential) motion and form. This results in a sense of continuously flowing change and flux between the moving body and its trace forms. Long-time dancer Dana Caspersen (2011: 97) affirms this. She says 'my real and imagined bodies are in a constant state of exchange... The challenge for the dancer is how to react to multiple inputs with precision and fluidity'. As their intense focus goes in and out of the body and its trace forms, qualities of the beginning-middle-end of movements themselves appear in flow and flux. This gives the dancers a sense of embodied autonomy. Their own movement seems to move these dancers to move, with an intense focus on it. There is a sense of movements' inevitable flow and flux as they use their heightened proprioceptive sense to slip fluidly between multiple inter-connected points of focus, leading us in a merry dance through its material and virtual forms.

The flow of change within line, temporality and energy in my work is influenced by both Cunningham and Laban's ideas. It is visible in my practice in extended spatial forms and shifting spatial dynamics, in the interruption and elongation of time and in coordination within the body and across the strands of the dance medium. I am interested in the sense

of in-between-ness which is felt and seen in moments of change as dancer's somatic or cognitive attention shifts in/ out of the body within multi-sensory environments. The nature of change varies but their receptivity to it reveals that while deeply absorbed in the act of doing something, they are also sensitive to their immediate environment and trace forms. This creates a sense of reflexive autonomy and present-ness. In performance, dancers' attention to different manifestations of flowing change and flux acknowledges the sense of in-between-ness. In moments of unexpected flux it can appear as if the dancers are making spontaneous decisions as they perform. This context statement documents the way in which the development of this quality in my practice and the aesthetic language of my dances has created a sense of live-ness.

I have developed a process of working and rehearsing that is designed to maintain attentiveness to the flow of change and to flux within it. Movement materials generated from somatic impulses are developed via complex co-ordinations and rhythms. Experimentation is then focused around the processual nature of physiological, spatial, temporal or dynamic change for the dancer in the moment of the movement's unfolding. Approaches are implemented to encourage sensitivity to the in-between-ness and to harness the individual qualities inherent in each dancer's awareness of it. I work with each dancer (and my own embodiment) to explore the quality, timing and direction of attention, decision and commitment to changes in line, breath, touch, space and dynamic. I am sensitive to what moves the dancers to move. As a result of this approach the dancers are able to give nuanced attention to each change, acknowledging its immediacy and embodied liminality. This quality is achieved through drawing out each dancer's particularity. It characterises the aesthetic language of my work. A 'State of Dynamic Flux' enables me, as well as the dancer and the viewer, to be reflexive as the character of the movement appears through each dancer's unique flow and flux over time.

In performances of the work of Anne Theresa de Keersmaeker, the dancers' shifting attention often appears to be in flow or flux. They perform knowing glances amongst themselves, seeming to acknowledge flux in the flow of intricate rhythmic patterning. In synchronising through 'brief smiles and complicitous looks... suggest[ing] shifting alliances and identifications between [them]' (Burt 2006: 155), their corporeal complicity is indicated. As the ROSAS dancers refer implicitly and explicitly to each other, their performing selves and their role in the work, their duality in engaging in the dance activity as and for itself and as a relational act resonates with a particular kind of live-ness. The ongoing techniques that

enable dancing *together* are revealed amidst the ebb and flow of the performed dance. The pedestrian-style of performance which Jonathon Burrows adopts reveals a sense of live-ness through flux in a different way. Working alongside his long-time collaborator Matteo Fargeon, they create a sense of live-ness in their recounting of the dance. Engaging with his dance as and for itself and as a test of precise and complex rhythmic recall creates a sense of anticipation. As they perform unpredictable patterns in an every-day manner with thoughtful sincerity, flux in the flow of change between present-ness and remembering creates a particular quality of live-ness. Both Burrows and De Keersmaeker signal the inherently human aspects of performing what moves people to move, through revealing flux in the flow of attention to its enactment and experience.

In exploring movement vocabularies and their performance I have discovered a rich-ness within the moment of in-between-ness as things change. Through experimentation with spatial dynamics, location and zoning boundaries I have been able to build upon this sense of in-between-ness. Since the 1970s dance artists have explored non-theatrical sites to frame the softer, more receptive body in motion and to limit its illusiveness, closing the kinaesthetic gap and the distance between artistic and every day bodies. Through my research I have discovered that multi-sensory experiences in intimate contexts can effectively evoke a sense of the implicit live-ness of liminality in embodied participation. My own somatic practice has motivated experimentation with spatial dynamics, tactile materials and projections through a limited palette of functional and virtuosic movement. In the performance works of Angela Woodhouse and Rosemary Lee choreographic information is often minimised in un-zoned sites to maximise somatic engagement and a sense of embodied participation. This highlights relational experiences. My works seek out coherence in relating and resolving the somatic experiences of my practice, through dramaturgical thinking. Its processes take place within the practice as well as in reflection. As I work with others different experiences inform the 'flexible, circumstantial and dialogic practice' (Behrndt 2010: 191), shaping the works materiality through flow and flux within embodied participation and collaboration.

The choreographic works submitted as part of this thesis are those in which I am the primary creator and take a full performance role. These experiments represent substantial outcomes of my own practice but have drawn on other collaborative projects which include screen and site-based work and a series of international projects based in South East Asia exploring cross-cultural aspects in dance-making. Proxemics is closely tied to cultural

experience and zoning boundaries in live performance can influence the somatic, relational and cultural resonance for participants. I have experimented with these aspects in different locations. Play with the experience and awareness of the bodily, personal and cultural nature of performance through different locations, structures, dramaturgies and modes of engagement is common in current practice. European artists such as Pina Bausch, Boris Charmatz, Co.LABse and Meg Stuart have worked with location, zoning and dramaturgy to deconstruct implicit and explicit roles and modes of engagement in performance in different ways. Such experimentation is perhaps inevitable as it is in the nature of the embodied performative art that modes of engaging through performing, creating and receiving are inter-dependent and inseparable, offering a rich terrain for testing the nature of performance. In acknowledging that performing, creating and receiving are 'inter-dependent but concurrent ways of functioning' in dance, Preston-Dunlop and Sanchez-Colberg have offered a 'triadic perspective' (2002: 14). My negotiation of this perspective is the starting point of my choreological enquiry.

2.2 A Triadic Perspective.

Valerie Preston-Dunlop and Ana Sanchez-Colberg's 'triadic perspective' (2002: 12) recognises that the three interdependent ways of engaging with dance through performing, creating, and in reception are inseparable. They might more traditionally be seen as roles within, or process stages of, a dance work. However Preston-Dunlop and Sanchez-Colberg offer the notion of an interdependent 'triadic perspective' in recognition that while roles and stages may be exclusive, the reality of contemporary dance-making in the twenty first century is that they are intrinsically inter-connected in process and performance as dance aficionados engage with dance, and test it, in multiple ways. A 'triadic perspective' on dance acknowledges that the mover also sees and makes movement, the maker will also move and see, and the seer will feel the movement and make his/her own understanding. The notion of a 'triadic perspective' on dance resists the prescription of particular activities to definitive roles or the homogenisation of those roles and invites an exploration of their implicit and explicit relationship through practical scholarship. This inclusive perspective is founded on Laban's notion that dance is comprised of the experiences, knowledge and comprehensions of people who *together* make up the dance experience over time. Laban's development of an analytical user's perspective to elevate the art of expressive movement through its comprehension (1959, 1966) and to unite people in dancing is fully realised in the concept of a 'triadic perspective' on dance. Preston-Dunlop and Sanchez-Colberg have distilled his practical concepts into a perspective where people participate - comprehending and contributing to the dance through engaging with it in different ways. Preston-Dunlop proposes that the actions, reactions and interactions of participants over time weave an invisible and particular nexus to 'hold it together' (1998: 3).

The 'triadic perspective' is a core concept in the development of a choreological methodology. For the dance practitioner it represents three concurrent ways of functioning and enables insight into the complex layers of inter-subjectivity embodied in dance. As a performer-creator my visual, physical, creative and interpretive modes of engaging may, or may not, involve different subjects at different times. In reflectively examining my dance-

making practice from my triadic perspective¹ I have been able to explore how my process works and how it feeds back reflexively into my experience through different modes of engaging as well as through interacting with others.

In engaging through different modes when working alone and with others I function in particular ways. There is a kind of 'detachment of self, *within self*' (Sofaer 2006: 95) that enables different solutions in both the process and in performance. This creates a sense of Inner/ Outer within myself and the dance. Through the shifting modes of my triadic perspective, a sense of flow and flux between Inner/ Outer is apparent. For example, engaging predominantly in performing/ dancing I have a sense of the dance 'within' me. I also externalise the movement. Similarly, the spatiality of the work changes as I concurrently engage in creating from both 'within' and 'outside', perceiving its somatic and visual aspects. At the same time I receive impulses from within me, stimuli from outside and I see/ sense myself in the work and the work as me. As my attention to performing, creating and receiving varies and as I shift amongst my sense of Inner/ Outer through their inter-dependent modes, my attention to them dominates and recedes. Different tensions and resolutions are produced. To examine this further I have drawn on Claxton's exploration of how states of mind change during a creative, or other learning, process to consider how attention change influences my triadic perspective.

In augmenting my triadic perspective as a reflective tool I have examined the nature of my engagement through the modes during my dance-making process. Their nature varies, for example, 'receiving' - Twyla Tharp (2003) suggests *scratching* around in high art places to build connections while Liz Lerman encourages *seizing* upon everything that presents itself.² Rosemary Lee (2006: 165) waits for 'it to drift into clearer view... I try to remain calm'. Scratching around, seizing upon, drifting and allowing are distinct manners of being receptive to dance ideas. These artists do not function especially as performer-creators. As a performer-creator, I have noticed that the nature of receiving differs according to the intensity of my focus, my embodiment and interpretation and my sense of the works spatiality. I can receive movement ideas through reflecting on the movement of bodies or inanimate objects or ideas during the process of moving, and I can receive the work itself from inside or outside of it. I may be visualising it in my mind's eye, receptive to my

¹ 'Triadic perspective' refers to the concept proposed by Preston-Dunlop and Sanchez-Colberg. Where no inverted commas are used I refer to my use and experience of it to model the process experience of my practice.

² This artist-facilitator used the concept in exploring her Critical Response Method at the DanSCe Dialogues 2 Interreg funded IdeasLab at The Point Eastleigh in July 2014.

imagined appearance or using video or peripheral vision to 'see' a representation of it as I make materials and interpret them. I may be receiving my dance or its impulses from within my own body through my proprioceptive senses, or receiving the dancing of another through empathising kinaesthetically. In embodying dance ideas I might be reflecting on my physical engagement with them or others as I perform and create phrases. I may be engaged by sensing an initial inner impulse or performing a well-rehearsed movement phrase with attention to its actualisation or impression. My experience will differ if I am performing the role of embodied maker or, in imagining an external eye, an audience. I can make conceptual interpretations, connections or physical materials as I move and receive. In practice, my triadic perspective creates a continuous flow and flux in my sense of the content that is being communicated. For me, this embeds a shifting Inner/ Outer and sense of multi-tasking as my attention through the inter-dependent modes waxes and wanes.

The modes of the triadic perspective are inter-dependent in that, in working with dance as an embodied performative art, I am continually influenced by an awareness of them all. To account for my experiences and in reflecting on them, I refer to my modes of engagement as 'dancing', 'making' and 'receiving' in this context statement. Reflecting on the nature and impact of flow and flux across them, through varying intensities of focus and spatialities, has enabled me to examine how my engagement, when working alone and with others, produces the quality of live-ness in my work.

Section Three.

3.1 Modelling Flow and Flux.

Throughout my reflections I have developed a series of models mapping the flow of change embodied within my dance-making process. The development of models has been useful in reflecting on the nature of the flow of change within my practice. William Forsythe's project *Synchronous Objects* (2009), extended in *Motion Bank* (2010), invites exploration of dances as organised processes and data and offers visualisations of practices and works. The research and digital outcomes of these projects give insight into choreographic thinking and how dance works work. These projects go beyond examining the philosophical, aesthetic and practical processes of making dances. They offer the receiver ways to perceive and comprehend choreographic organisation in performance, inextricably connecting outcomes with processes of dancing and dance-making. Forsythe, stimulated by his preoccupation with 'what else, beside the body, could physical thinking look like' has introduced the concept of 'choreographic objects' (2008: 6). Through digital technologies the processes happening within a choreographic work are translated into other, more stable forms.

In a similar way I have developed models of flow to help me visualise and reflect on how my choreographic works are built up. My focus is on how they result from particularities within my making process. In reflectively examining my emergent practice a series of diagrammatic representations have helped me to reflect on how I embody flow and flux within it. These have helped me to negotiate the sense of messiness within my emergent practice. They give insight into how the content is created. The series of figures on the following pages are presented in the order of their development.

Figure 1 represents a singular and uni-directional flow of change in the activities of my dance-making process. This model of flow distinguishes activities undertaken at particular times: movement composition; choreographic organisation; finalising the performed work. This is the earliest model I developed as I began to reflect upon my process as a series of stages which are nested. It focuses on activities rather than experiences and indicates my sense of going in and out of process stages, in a linear way, in developing content.

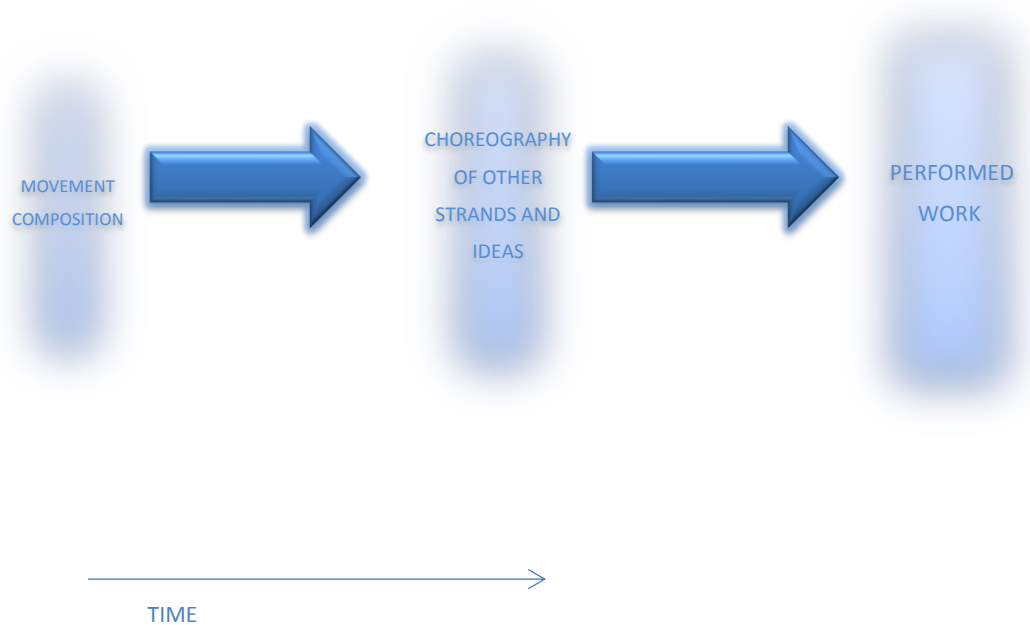


FIGURE 1.

Figure 2 indicates the flow in my sense of multi-tasking. It represents a flow of change in my triadic perspective over time. Particular modes dominate at each of the three process stages shown. There is an accumulation across the stages but at each, particular modes contribute something more significant than the others. This model enabled me to reflect on the way that attention to particular modes of engagement dominate to drive the making-process at different stages.

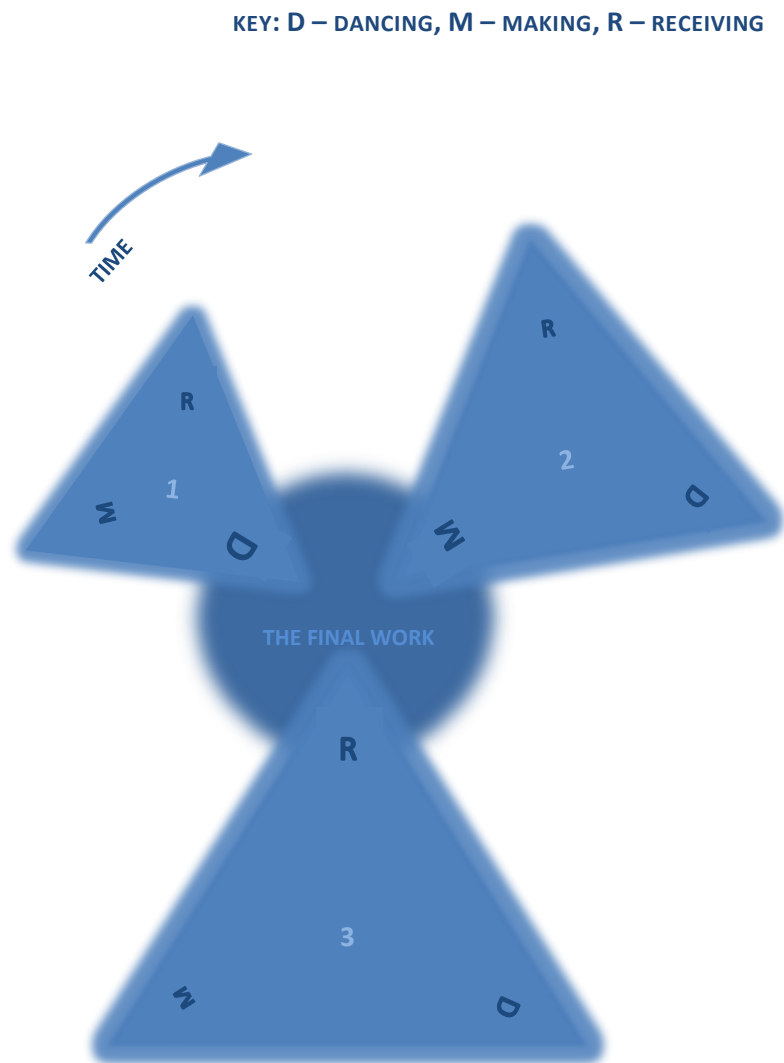


FIGURE 2.

Figure 3 represents the flow of increasing time/ space between the modes during the process. It reveals that as the nature of their concurrency is in flow, their inter-dependence will adjust. The embedded nature of the holistic process of emergence is explicit in this model, indicating an open structure for return to previous ideas. This model was developed mid-way through my reflections and led to a greater awareness of how I move between the modes over time.

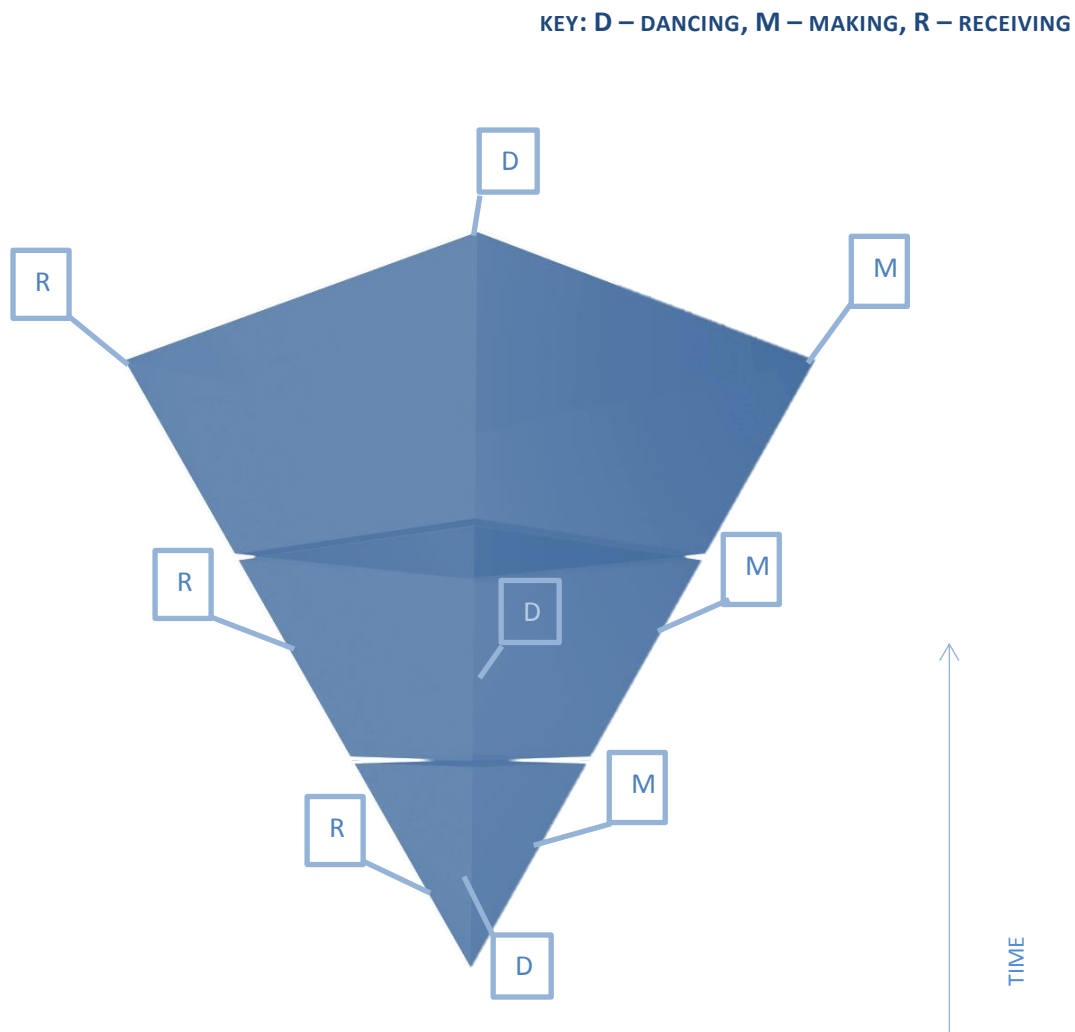


FIGURE 3.

In reflecting on these models as attempts to map the flow of my process I have discovered that each conception of its flow is distinct. My experience of messiness in the dance-making process can therefore be articulated through a number of distinct embodiments of flow. They are most coherently embodied in my gliding attention, my sense of spatiality through Inner/ Outer and in remembering and imaginatively projecting forward - bridging across time. These embodiments of flow and their flux are explored later in this section. Most significantly I have discovered that each of these distinct embodiments of flow, 'unrolling in a higgledy-piggledy fashion' (Laban 1966: 3), will appear to impact upon the others and provokes flux across them.

Figure 4 represents the conceptual framework I have developed as the 'State of Dynamic Flux'. The diagram illustrates the three embodiments and the space of their flow and flux. My experience of the modes of engagement is represented in the 'sense of spatiality' dimension, my sense of multi-tasking in the 'gliding attention' dimension and my sense of temporality is represented in the 'bridging time' dimension. This conceptual framework enables me to explicate the research within my practice by negotiating its sense of messiness through the flow and flux of these three inter-connected embodiments. To be open to a 'State of Dynamic Flux' demands a process of surrender from me. In a state of open-ness to flowing change, creative potentialities and unexpected occurrences happen within the messiness.

The 'State of Dynamic Flux' also represents my experience in performance, where the works' aesthetic of live-ness is maintained through on-going flow and flux in my sense of time, space and attention. This is represented in the diagram on page 39 as the 'State of Dynamic Flux in Performance'.

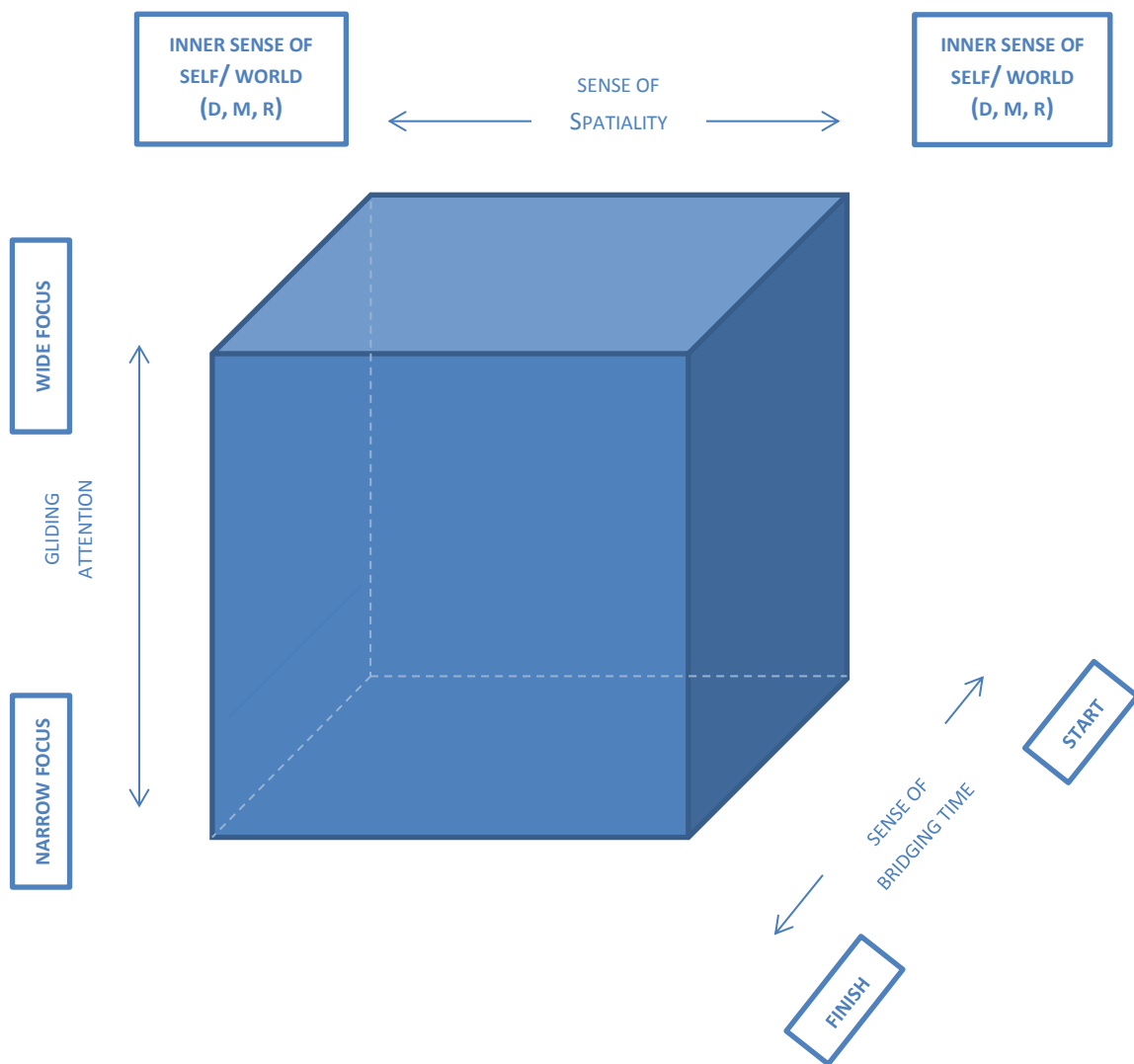


FIGURE 4. THE STATE OF DYNAMIC FLUX

The three figures on pages 32, 33 and 34 indicate a tendency towards linearity in my reflections on practice and experience. Only the final figure on page 36 has succeeded in capturing my experience of dynamic flux within my dance-making practice and the choreographic works. This conceptualisation of my practice and works is illustrative of my experience in a space of dynamically inter-connected flow and flux, which accounts for the sense of live-ness that is created.

Jeffrey Longstaff claims that we indeed tend to 'perceive and categorise events as static conditions rather than continuous change' (2008: 25). Laban proposes that it is because of the 'snapshot-like perception of the mind which is able to receive only a single phase of the uninterrupted flux' (Laban 1966: 3). In exploring the changing cohesion within movement as living architecture Laban was driven to find ways to 'write motion, not only positions' (Preston-Dunlop and Lahusen, eds. 1990). He recognised that movement's essential nature is in its fluctuating continuity - the essence of which is 'of course, indivisibility' (Moore 2009: 187). Laban's detailed analysis of the aspects and attributes of movement change has influenced my comprehension of integrated embodiments of flow and flux as being intrinsic to my dance-making practice.

The flux enabled by continuous flowing change can surprise and destabilise, causing a sense of fragmentation as in my experience of Cunningham's work. However, flux ultimately produces resolutions to the messiness as I glide in and out through the modes over time by revealing unforeseen creative potentialities. Of significance is not *that* these occur in my practice, but *how* I am receptive to them and the quality of live-ness they enable.

By embracing the 'State of Dynamic Flux' there can be a readiness for unexpected change. Warren Lamb suggests that 'everything is in a state of flux... varying as the process of movement goes on' (1993 in Longstaff 2008). It is not uncommon for artists to embrace the unstable and uncertain nature of flux in creating and performing new work. Peter Brook (1993: 23) advises that 'if you don't search for security, true creativity will fill the space'. In bringing to mind his 'Empty Space' (1968) of theatre - the place in which we collaborate and participate with others - he also indicates its creative process where unstable physical and conceptual spaces provocatively appear within the emergent form through the continuous flow of change. What I have come to know (at any point) can be problematized when equated with security and a search for stability through assurance. Stabilising what I know

can limit flux in the process and in the performances. Rosemary Lee affirms this challenge during the process of making an emergent work - 'we want to catch a glimpse of what is beyond but may not yet want to leave what we know behind' (2006: 169). She sees unexpected flux as a kind of threshold. For me, potential non-literal narratives appear through unexpected flux. They can be captured in the dramaturgy which is evolving through flow and flux in my practice and reflection.

Brook, like many artists, perceives that we can get in the way of true creativity by seeking to secure and stabilise ourselves. In giving agency to creativity he indicates that a kind of surrender to it is necessary. Through my open-ness and surrender to unexpected flux in the emergent embodied messiness and multi-tasking, the practice and the aesthetic language is embedded with a sense of live-ness.

In performance, the sense of live-ness and spontaneity enabled by a 'State of Dynamic Flux' is achieved in both embodying the process experience and remaining opening to new moments of flux. Katja Munker (2010: 172) suggests that within indeterminate embodied performance there are shifts between - a person, piece of art and creative act. She suggests that these shifts can affirm the performer's complex presence within the uncertain and vulnerable nature of performance. As Munker has argued for the vitality of a kind of flux within the experience of indeterminate performance, so the experience of flux is intrinsic to my choreographed performance also. Flux in attention, engagement and temporality accounts for the sense of live-ness produced in and by the performance of these works.

The quality of live-ness in the aesthetic of my work is represented in the 'State of Dynamic Flux in Performance' diagram [Figure 4a]. As the work comes to completion I am in a dynamic equilibrium - noted as a small central marker in the diagram on page 39. This marker represents me at the completion of process, in performance. Here, all experience would be equally available to me - embedded in my embodied experience of the work and in my present-ness. For each viewer a 'State of Dynamic Flux' will also exist. The experience of each will be distinct, perpetuating flux through performance. At this position a quality of live-ness in the choreographed performance can be maintained.

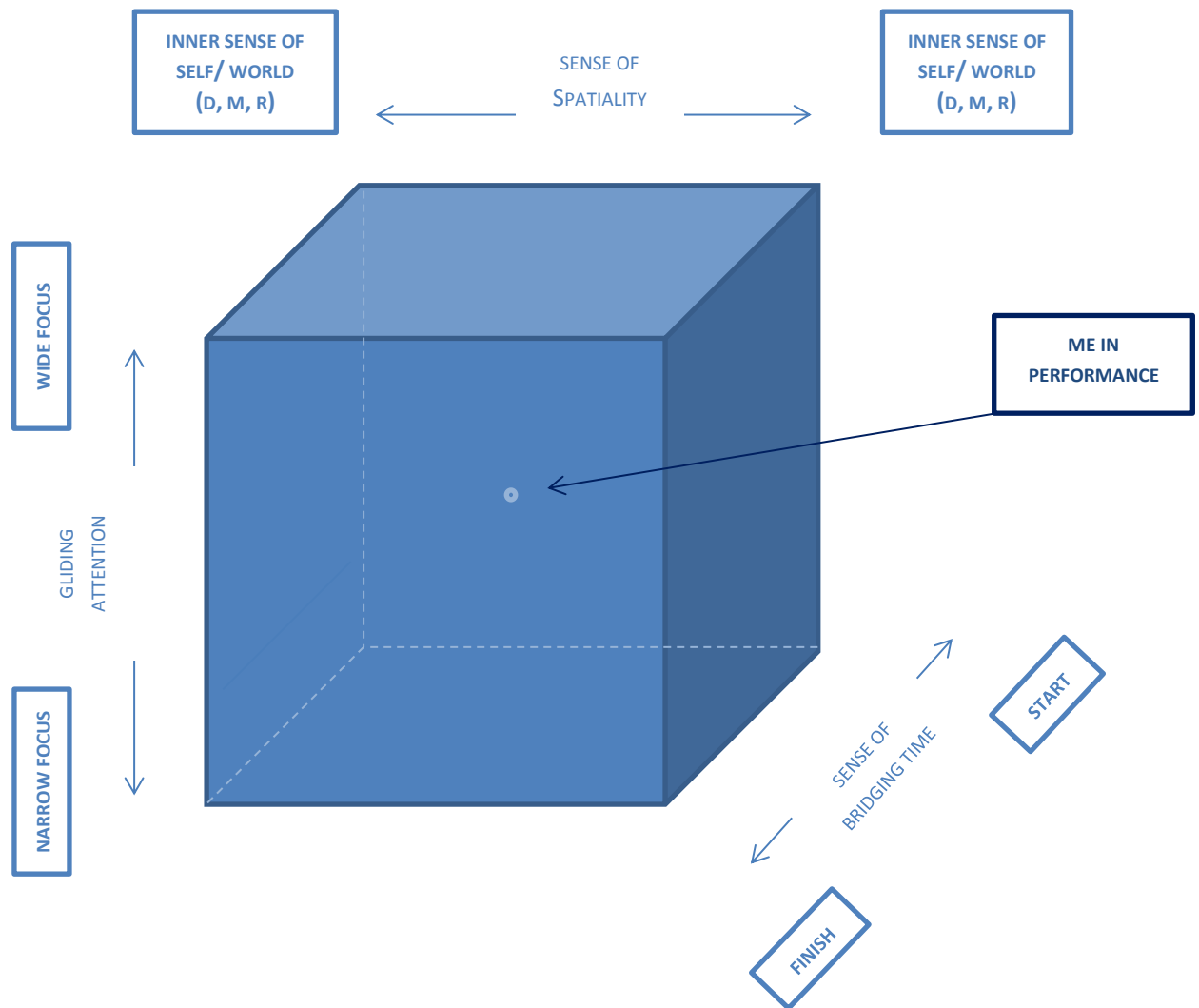


FIGURE 4A. THE STATE OF DYNAMIC FLUX IN PERFORMANCE

The 'State of Dynamic Flux' diagrams represent the conceptual framework that allows me to articulate how the characteristic live-ness of my practice and aesthetic is produced. Within the space of these diagrams I can conceptualise being in flow and flux through my dilating focus and attention and senses of spatially and temporality during the process of emergence and performance. By mapping my works, insight into how and where flow and flux occurs productively to enable the live-ness is possible. Examples are drawn from the works to examine these concepts in the following pages in: [3.2] An Examination of 'Gliding Attention'; [3.3] An Examination of Spatiality through 'Inner/ Outer'; [3.4] An Examination of 'Bridging'.

3.2 An Examination of ‘Gliding Attention’.

In making a new work and performing it, I experience flow and flux in my attention as I zoom in and zone out toward points of focus and materials. Cognitive scientist and educational psychologist Guy Claxton proposes that our attention changes in terms of its intensity and focus, its direction and its social-ness as we move through different phases of a creative activity (2006: 68). Claxton outlines these three aspects of attention in the following way.

1. Intensity and Focus

Targeted (purpose-driven, analytical) \longleftrightarrow Relaxed (holistic, receptive)

2. Direction

Inward (toward thoughts/ images from within) \longleftrightarrow Outward (toward information coming at the senses)

3. Social-ness

Solitary (individual brain-mind system) \longleftrightarrow Sociable (networking with other systems)

Identifying these aspects of our attention, Claxton demonstrates their shifting affinities during phases of a creative activity. His findings have helped me to recognise affinities and interplays within the embodiments of flow in my practice. However the particularity of my role as performer-creator in my work complicates Claxton’s ‘Creative Glide Space’ in the following ways. First, the ‘Direction’ of my attention is complicated by my physical presence in the work, and my sense of it in me, and in others, and of me in it as I think through my triadic perspective. This is explored further in Inner/ Outer [3.3]. Second, changes in the ‘Social-ness’ of my attention over time are indeed evident as I work alone, with other dancers, other artists and participant audiences. However this is muddled by the embodied knowledge embedded at different stages which require me to oscillate between remembering, imagining/ projecting and present-ness, as I work alone and with others in emergence. My temporal experience is explored in ‘Bridging’ in [3.4]. The third particularity

is that the 'Intensity and Focus' of my attention toward materials, co-subjects or my movement can be perceived in multiple ways through my triadic perspective throughout, making this more complex in my embodied practice. I have augmented the levels of 'Intensity and Focus' to account for my experience as a performer-creator as follows:

- **Noticing**

- Wide/ inclusive focus.
- This level is inclusive of much of what I perceive. My focus is dilated and indicates a kind of ease or passivity. The open-ness of 'noticing' is firmly in the present. It acknowledges and consents to stimuli and resists disruption, detachment or promise.

- **Synthesising**

- Wide/exclusive focus.
- This level is more exclusive and targeted. My focus is quite active, seeking out and attending to one or more distinct things. It seeks to recognise inter-relationships. 'Synthesising' anticipates and reflects on possibilities.

- **Analysing**

- Narrow/ exclusive focus.
- This level is the most narrowly focused. Intense scrutiny enables me to take things apart to examine and de-/re-construct them. 'Analysing' reflectively examines and projects.

It seems that operating through the concurrent modes of my triadic perspective enables different intensities of attention to occur simultaneously. As my attention glides it is possible for more intense scrutiny through one mode, e.g. dancing, while at the same time open and inclusive attendance is evident through another, e.g. in receiving from across the strands. Examining this flow is useful in negotiating the continual sense of 'multi-tasking' as I perceive and respond to stimuli in multiple ways: intricately and 'analytically' approaching choreographic, physical or interpretive detail; inclusively and non-evaluatively 'noticing' what is emerging from the choreographic landscape, my dancing or the performance; 'synthesising' through a mildly inquisitive awareness to allow two (or more) things to come together in my dancing, the studio or performance to become another. The intensity and

focus of each mode manifests in particular approaches at different times and produces distinctive interactions, outcomes and decisions. This embodiment of flow and flux and the quality of live-ness it produces is examined in the following examples.

In creating a new work I begin without a cognate aim. I inhabit a state of phenomenological awareness as I dance. My attention is wide in simply noticing, without judging or editing, the utterances that I feel emerging. My analytical attention examines their future, more refined potential with an urge to stabilise the utterances as gestures. I have discovered that narrowing my attention is inevitable for facilitating play and phrase-making with the movement. With a less intense focus I am receptive to the synthesis that is happening through my embedded and enculturated experience in this place/ time. As my attention glides between my physical, creative and receptive engagement my focus will be predominantly noticing my sense of movement at this stage.

The importance of paying close attention to movement, sensation and environment in dance improvisation is widely recognised. My interest is in the nature of attention, as my focus and predominant modes of engagement shift. At the beginning of the process my aim is to remain in the phenomenological present to allow the impulses to move to materialise. The simplistic *sense* of a first move is available in somatic noticing through intensified proprioceptive awareness (de Lima 2013: 21). I facilitate this through limiting my linguistic or visual modes of reflection or imaginative projection. The feeling of my 'body being uttered by a language it doesn't entirely know' (Grove in McKechnie and Stevens 2000: 85) is an implicit aspect of the research embedded in my kinaesthetic practice through a triadic perspective. Later, I will contextualise it through more intense levels of scrutiny but for now I resist. For example, in the *HWK* process a grounded position on the floor allows me to sink my weight, sense the heaviness of my body and apply it as a force pressing further downward and backward into its cold hard surface. Imbalances and oppositional tensions result. I notice that they destabilise my body like a boat being tossed from below. Encoded in my impulse toward direct, strong, slow pressing is a sensibility which is synthesised from the enculturated aspects of my being here in this place/ time. Receptive to the synthesis of embedded and phenomenological experience, any aspect might enact rhythmic content from my impulse to move: inhabiting this vast space with smallness and stillness; my cognitive computing of the space which is rising directly up above me; the massive volume of tactile, aural and visual weight pressing on me; the near stillness as my breath sensually expands me from within into a sensation of long-flat-wide; familiar extensions far from

centre poised in serendipitous equilibrium; my tendency for unpredictability and incongruence; vulnerability as I surrender, or 'retreat'; the yogic opening of shavasana³. Copeland reminds us that '[t]he horizontal plane is also the space of sleep and sex - the most somatic of human experiences' (2004: 224). Through attuned multi-sensory awareness my attendance to any one of these will produce a particular consequence. My eyes are closed to receptively listen inwards to notice the somatic impulses that I dance in this place/ time. Through allowing rather than exploring, imagining or scrutinising my steadily descendent weight-as-force this time creates an equally direct and steady upward motion.

Gradually, as my body/mind attention waxes and wanes, the somatic impulse recedes from my attention and the forms themselves begin to absorb my focus. As my attention begins to zoom in I dwell in a receiving mode as I visualise an external perspective. I can analyse the moves as I also notice their feel. I both 'see' and feel them. They are sagittal and labile - arches and curves in different body parts propped up by my pressing heels and the base of my skull, my shoulder girdle, wrists or bony elbow. Zooming out to perceive their congruence, I connect impulse and motion by attending synthetically to the proprioceptive and exteroceptive sensors in different ways. Play is possible in the embodied making mode through testing the movement's intrinsic structures in this way. I notice aesthetic feeling states appear through my dancing. Neuro-muscular feedback loops, psychosomatic sensations and embodied memory are used to test new patterns as my attention flows, drawing my focus in different ways through my shifting engagement.

In synthesising the moves and feelings I can vividly perceive the somatic processes of my embodied thinking. Robin Nelson tells us that 'a crucial part of the know-how is in the feel of dancing' (2006: 105). A sense of playfulness is evident in the glide of focusing in and broadening out to notice, analyse and synthesise – coming to know-how through attending to the feeling in different ways. Messiness arises from tensions that appear. In a dynamic flow of tacit, embodied and cognitive knowledge and reflection I will establish the basis for the movement language of this new work. My open-ness to flux in the flow of my attention to different aspects is vital for unfamiliar kinaesthetic ideas and patterns to emerge.

³ Shavasana is the position which completes the practice of yoga, lying on the back with the body in total relaxation.

In performance, flow and flux in my gliding attention can be sensed within the work's aesthetic. It creates a quality of live-ness. An example can be found in *DUOD* section six. Here, in a tightly scored improvisation the two dancers use the sensibilities of flow and flux to maintain live-ness by gliding their focus. I/ we spontaneously make from the movement and its traces as materials evolve in and beyond the materiality of our bodies. In this indeterminate duet we are dependent on synthesising the movement of the two bodies in space. We are also responsible for our own movement choices to feed it and for the locomotion of the duet in a circular progression. There is sense of complex multi-tasking as we attend to each aspect and to our individual and shared kinespheric bubbles to create spaces for dueting across them.

In this duet I may be openly receiving movement choices of my lively duet partner and simultaneously analysing my reflexive dancing/ making choices. However, if synthesising *in order* to visually imagine with an 'external eye' in mind or to use now-familiar patterns, I will fail to capture the quality of live-ness in the here and now. As a result I may make impressive choices but fail to synthesise the feeling of our dance of two-ness. There is a strong sense of autonomy in the movement of this section. It represents a climax within the dramaturgy that harnesses and reveals the sense of spontaneous autonomy within the work. However in practice, noticing and feeling my partner's movement while at the same time analysing my own makes it difficult to be other to fulfil the score's aims of achieving a sense of being both one and two. Our dance training has complicated this by reinforcing the instinct for decidedly or intuitively copying our opposites' level, side, direction or body part through kinaesthetic empathy and via mirroring and simplistic forms of symmetry or opposition. I need to remain present within this stage of our synthesised performance dramaturgy to maintain the quality we have sought, of being both two and one - individual and united. In remaining alert to the flow of change and the experience and possibility of new flux there is a distinct sense of live-ness which evolves in real uncertainty in this section of the work. The quality of live-ness achieved in this section was distinct from others, through using a looser, indeterminate structure. This is unusual for me but was necessary to maintain the quality of autonomy. Here, audience participants can most clearly *see and feel* the flow and flux as we negotiate our intensive multi-tasking. This creates live-ness in the sense of risk or danger as we move reflexively as two within the physical space of one. As

their own attention glides, noticing finer details and/ or broader effects, a phenomenological swept-up-ness can take hold of us all.

Gill Clarke expresses that the skills of attention, practiced by dancers to develop discrimination toward a 'fine nuance' are honed in the *processes* of moving. She writes that 'the moving body itself can become an instrument of thought, opening up a rich palette of solutions from the felt sense within the process of moving' (in deLahunta, Clarke and Barnard 2011: 248). Through physical thinking we zoom in and zone out on aspects of the materials to predict and co-join, synthesising our actions and projected trace forms and completing them in the spaces in between us. The skill of shifting somatic attention within the *processes* of moving is vital in remaining alert to each other, to the flow of change in the movement itself, and to potential flux. The development of these skills enables the sense of spontaneous live-ness in the aesthetic of the work across choreographed sections which are, at times, loosely or rigidly structured.

In working with other artists and art forms in the emergent process, my attention is predominantly toward seeking potential synthesis. I am open and receptive to different materials and ideas as I receive them into my practice. My open-ness in the receptive mode here allows for noticing what is happening beyond me even while I embody analytic enquiry to meet and explore things physically. I *allow* things from within and beyond my gravitational sphere to drift in to my practice from outside of it - ideas, concepts, materials, people and disciplines linger incidentally and intentionally. In widening and softening my focus I activate a level of passivity within my analytic perception, am available to multi-sensory stimuli, consent to co-subjects and distance myself from my earlier experiences. I am receptive to what is happening beyond me in various ways – I am open to its disturbance and *soft* enough to receive its imprint. I retain the quality of inclusive noticing as my focus predominantly narrows to synthesise possibilities. In participating with the multi-disciplinary artist collaborators I must remain sensitive and alert to the flow and to potentialities arising from flux. This interdisciplinary process stage builds upon the rich landscape of a now pre-existing movement language. Through social and playful curiosity artists synthesise from verbal dialogue and visual and physical rhizomic thinking⁴. It is a 'free for all' and my attention glides as I engage through different modes. My predominant attention as an embodied maker within this multi-media dialogic space is neither easily wide

⁴This concept of multiple and non-hierarchical ways of thinking developed by Gilles Deleuze and Felix Guattari (1980) is commonly used to refer to concepts that interconnect and spread.

nor narrowing in to scrutinise details as I seek out synthesis. Through increased social-ness artists and materials, forms and processes can reveal themselves and each other affectively. Flow between noticing receptively and deducing kinaesthetically as I am dancing in order to materialise and construct the kinetic ideas, facilitates a weave in my somatic and cognitive awareness. This sensibility is embedded in the work's aesthetic and evident as foci varies across strands – the spatial aspects, settings and objects, aural environment and movement. In the work of Mary Overlie such flow is captured through her use of the six 'viewpoints' (Bogart 2005) to shift between 'frames' which have enabled the development of the strands. She causes us 'to reflect on the mechanics of how we build meaning' (Buckland 2010: 52) by building up the work through flow between these viewpoints.

In my practice, flow and flux in attention to choreographed actions, interactions and reactions to objects, projections and sound, are used to allow the character of the movement, the performer and the work itself to build up. In performance the flow and flux of attention across the strands is evident. The nature of the work's nexus is revealed in the performers' nuanced attention to unfolding moments, affirming a sense of present-ness. As dancers appear to act with reflexive spontaneity amidst the unfolding performance landscape, they create a quality of live-ness in the aesthetic of the work.

To enable aspects of the multi-sensory nexial weave to be more visible, sense-able and use-able in performance, *VP* and *DUOD* experimented with zoning and spatial dynamics. Gliding attention through the felt sense and somatic aspects of my practice became more available in performance in close proximity. In *VP* and *DUOD* the viewers were invited to move, to provoke awareness and attention to their own embodied participation in the performance. The viewers chose their distance and point of view - leaning up against walls, kneeling or sitting on cushions. As they negotiated space with other participants and their multi-sensory experiences of tactility, temperature and live roaming sound within the choreography, their somatic and cognitive attention was provoked to glide in and out across the strands. The gliding attention of audience participants as they perceive and respond to the work is evident in their focus. My aim is to stimulate such glide through the choreography and performance of unexpected flux across the strands. Flow and flux in phenomenological, somatic, interpretive and critical engagement with the works is an essential component in enabling a sense of live-ness in the liminal experience of the performance.

In *VP* we played with the lightness, weight, texture, sound and movement of torches, halogen lights and designs, musical instrument strings, elastic, digital graphics, polystyrene flat boards, reams of silk and 10kg iron stage weights, translucent light boxes, polished floors and gallery architectures. Interdisciplinary experimentation was rich and we developed movement ideas through improvisations, animating ideas and materials. I was stimulated by the messiness created through non-linguistic thinking in fiddling, drawing, touching, noticing, improvising, vocalising, recollecting, feeling and imagining. I focused more and less intensely on embodiment, observations and objects in rapid flow, provoking flux in my own experience. For example, in improvising with the large *VP* light boxes we were receptive to how they felt, moved and made us move. In experimentation and play we analysed the functional movement required for dexterous handling. This liberated the virtuosic movement language and embedded a sense of corporeal-ness. Through play, we synthesised the somatic resonances evoked by working with the objects. An unexpected sense of stewardship occurred, in unexpected flux. This happened while zooming in and analysing the somatic sensation while at the same time zoning out on visual effects and signifiers.

In being open to flux by being at once narrowly and broadly focused as a performer-creator, the strands can reveal and transform each other. In flux, *VP*'s architectural/ performance lighting became light-box habitats, blossoming into a cramped urban skyline through graphic projections. In reception to such moments of flux as a performer-creator I have a sense of awe. It is harder for the other artists and dancers to perceive. My unique position demands alertness to the moment of transformation. I analyse what is happening around me and in me, to retain the sense of live-ness enabled by this moment of flux. As a maker I work synthetically with the dancers to maintain its embodiment, integrating their existing comprehensions with a new perception. Such live-ness, experienced during the process, is a core aspect of the performance. In *HWK* our temporal experience of the work was affected by the Brighton beachfront video footage which, in flux, became rising/ sinking sea levels spanning the work. In performing it, the dancers' role is to synthesise the transformed materiality of the work and their phenomenal experience of its becoming. To maintain the unexpectedness, choreographic structures are shifted and attention is nuanced in on-going flow and flux.

Drawing a thread through the emergent materials requires a predominantly analytical approach. My attention zooms in to narrowly scrutinise the various aspects. Dramaturg Ruth Little suggests that the dramaturgies that emerge physically from the body, narratively in sequencing and order, and emotively/ evocatively⁵ offer distinct layers of significance. To cohere the dramaturgies I seek to recognise *how* my comprehensions or 'seeings' (Lee 2010: 22) connect. At this stage my practice is driven by maintaining and controlling the flow of change in my attention. It is wide but exclusively focused on particular aspects as I seek to synthesise the range of embodied experiences from across the emergent process. For example, early in the DUOD process materials emerged from a series of inter- and intra-personal structures. These offered a 'physical' dramaturgy. Through analysis these evolved into a non-literal 'narrative' dramaturgy, conceptualised as structures that were themselves related. Synthesis was enabled through shifting the intrinsic features and organisation of each. In this instance, as in others, we are partly reified through the aesthetic lines, forms and designs of technical practice and through choreographic devices and tools, and partly revealed through my corporeal and functional interactivity with the materials of the dance – its pillows, fringes and masks and their own intrinsic nature. Flow and flux in our attention to different aspects is continual, in order to sustain this awareness. Materials which have dramaturgically evolved through particular sensibilities are drawn together in performance. It is evident in the aesthetic of the work as materials, elicited through different states of mind/ body, are performed. Receptivity to the flow of change is essential in unifying them to bridge their sensibilities. As we move between the materials that are themselves embedded with particular intensity and focus, a sense of in-between-ness is created. The live-ness of the works' aesthetic is bound up in the liminal experience of shifting attention in this way.

In negotiating the messiness of my practice, reflections on how my attention glides between passive allowing and active re/searching in different modes is useful. I respond to stimuli in different ways as my attention changes. The quality of live-ness in the aesthetic language of the choreographic works is enabled by maintaining unexpected flux as attention shifts. Being open to new flux in each performance as audience participants complete it through their own 'State of Dynamic Flux' is vital in sustaining it. Remaining sensitive to the flow of change and its flux in attention is vital to the sense of live-ness in performance to maintain the work's aesthetic.

⁵ These ideas were explored as part of DanSCe Dialogues 2 Interreg funded IdeasLab at The Point Eastleigh in July 2014.

3.3 An Examination of Spatiality through ‘Inner/Outer’.

As a performer-creator collaborating with artists and relating with audience participants I experience a distinct flow of change in the spatiality of my dance works. At the beginning of each new process I am chiefly concerned with exploring my own embodied experience. I have a sense of the dance being in me. As the process evolves the influences of external stimuli and intersubjective negotiations create a binary experience indicating two parts to my experience of dancer and dance. This allows me to be the dance, to be in it and outside of it. The later stages of the process are the most complex. Here my earlier embodied experiences of dancing and dance-making are retained and assimilated in reference to an ‘external eye’. Audiences become participants in the performance also.

The continuous flow and flux in my sense of Inner/Outer is influenced by my mode of engaging with the dance. It is complicated by my experience and awareness of my own body and the dance’s body. Through dancing, making and receiving I have a sense of moving in and out of the dance, and of dance moving in and out of me in different ways. The flow of change throughout early, middle and later stages of the process is indicated in the following table.

		MY MODE OF ENGAGEMENT		
		DANCING	MAKING	RECEIVING
MY SENSE OF SPATIALITY	INNER	EARLY	EARLY	EARLY
		MIDDLE	MIDDLE	MIDDLE
		LATER	LATER	LATER
	OUTER		MIDDLE	EARLY
			LATER	LATER

Each new work begins with a sense of being outside of something I want to comprehend about dancing and dance-making as performative and communicative. For example: in *HWK* – how to share my shifting sense of temporality in dancing, in both dance making and performance; in *VP* - how to create a sense of embodied participation with viewers; in *DUOD* - how the nature of relatedness can be exposed through feeling and seeing. These works share a common goal of capturing and translating something about the somatic sensations of dancing through dance making and performance. My works' sense of live-ness through a shifting Inner/ Outer is bound up with this aim.

In beginning a new project I adopt a phenomenological state where utterances can most freely emerge from my body. The dancing seems to come from within me. It is *in* me – coming from my embodied experience as I listen to and with my body. I also visually locate the movement externally and can perceive its possibilities as I focus on it in my mind/ body's eye. An Outer perspective on my moves evolves as my body becomes the object of my attention. In the experience and awareness of movement as an embodied art the Inner/ Outer sense is not uncommon and can have intrinsic value. In my work as a performer-creator my sense of the Inner/ Outer of me and the Inner/ Outer of the dance, are more complicated. Interdisciplinary thinking through phenomenology, somatics, cognitive neuroscience and choreology have enabled further investigation of it.

Initially, as I attend through the embodied and concurrent modes of dancing, making and receiving, my momentary bodily sense of movement and a kind of 'third person' analysis of it cause oscillations in my own Inner/ Outer-ness. Colleen Snell suggests the experience of the body and an awareness of it could be represented as an 'embodiment continuum' (2012: 250). Indeed the experiential carries a strong sense of Inner, while awareness tends to expand my perception leading to a sense of Outer in relation to it. Both align with my awareness of the movement's motivation causing continuous flow and flux in my sense of embodiment. Habitually, dancers justify their movement during technical training by scrutinising space forms from the outside and using a mirror to more objectively view their performance. As a performer-creator seeking to embody an unfamiliar movement idea or utterance, tensions between the objective body which I see reflected in the mirror and my somatic and subjective experience which is more receptive to the movement's Inner impulse, may not cohere. The mirror, skewing my focus and resisting my experiential sensations and video, flattening detail into the unreality of two dimensions, will result in my

imagination returning me to the source of the movement impulse. I may see 'that' but feel 'this'. Messiness arising from these tensions provokes flow and flux in my experience of what the movement and my embodiment of it is. In embodied making, the surprise as my experience and awareness of Inner/ Outer coheres into something unforeseen can reveal unexpected creative potentialities.

As a performer-creator, exploring the sense of Inner/ Outer is vital in my enquiry about the messiness of dance-making. My triadic perspective enables reflection on how the nature of my engagement influences my work. For example, in embodied making I am receptive to my own movement through both internal sensations and external viewpoints and to its nature as potential content. This creates a dynamic flow between kinaesthetic sensations and kinaesthetic intent. As the dance flows in and out of me, causing the movements' somatic, material, visual and virtual aspects to dominate and recede, I am sensitive to them and can allow the movements' character to emerge in unforeseen ways.

As a performer-creator I have a sense of moving in and out of the dance work. My sense of its Inner/ Outer is partly stimulated by my sense of movement's innate expressivity and its further comprehensible meanings. This is further influenced by my employment of a variety of media within the interdisciplinary process. Jane Carr suggests that an advanced level of bodily awareness and sensitivity allows the experienced dance artist to both 'monitor what... movements may look like [and] how they may be understood within a particular cultural context' (2013: 73). The qualities of movement's innate expressivity are potential signifiers and I seem to transact interpretations between my modes of engagement. For example in exploring LeCoq's second level of tension⁶ in the *DUOD* process, my awareness of the movement's potential to indicate a reference to body language and behaviour destabilised my somatic awareness of a sense of lolloping. When working on 'lolloping' a soft openness in my joints and relaxed muscles created resonance within my vertical skeleton. The micro three-dimensional rotation in multiple joints created a disorientating sensibility. I loved the kinaesthetic sensations produced by this minimal tension as they captured a deep sensation of something unutterable about being vertical. The external impression however indicated physical ambivalence and limited control - perhaps arrogance or drunken-ness. During a progress showing in Malaysia the audience found humour in the character of this movement and inscribed the nature of it upon the dancer.

⁶ Jacques LeCoq developed an approach to acting identifying seven distinct levels of tension in the body which equate to states of mind or emotion and are indicative of intent.

In 'lolloping' my commitment to freeing the motion of my body through a complex use of weight and flow was intense and focused while the lack of fixed points in space required surrender to my felt sense of lazy lability. To create a quality of released-ness through this complex effort/space configuration required flow and flux between my Inner/ Outer-ness, placing me firmly In the dance. Producing the unfamiliar kinaesthetic sensation demanded that I receive conflicting feedback internally and externally. The sense of Inner/ Outer created messiness within my somatic sense as the movement didn't look at all the way I felt. This was intrinsic to my own Inner/ Outer movement exploration and the effort it exposed, but to my sense of the dance's Inner/ Outer, it remained irreconcilable in its nuanced flow and flux of character. In this instance the material could not be developed further for building phrases due to this deep conflicted-ness in its embodiment, performance and appreciation/ reception.

My sense of flowing in and out as I explored this movement idea was tied to how the movement existed as and for itself and also signified in reference to something else, through its released tension. Bert States proposes that the duality of dance, to be experienced as and for itself and through signs within its fabric, can be accounted for in performance through the concept of 'binocular vision'. This is useful in negotiating the messiness of my experience as a performer-creator. Indeed, it seems that just as subjects in theatre 'oscillate between their experiential and referential' function for viewers (States in Preston-Dunlop and Sanchez-Colberg 2002: 104), I use this aspect of my embodied receptive performance to transact interpretations during the development of the dance work as the subject (and materials) oscillate. In my practice, the work feeds back into my experience of it as I move between the sense of movement relating to itself and to something else. This sense of Inner/ Outer in embodiment is connected to the transaction of meaning and intent. As a performer-creator there is a flow and flux between sensing what movement looks 'like' and might evoke and how it feels, with a kind of embodied binocularity. The character of the movement emerges through managing and nuancing this binocular awareness.

Paula Salosaari (2002: 220) coins the term 'multiple embodiment' to account for the flow as a dancer negotiates the technical or aesthetic form and her own subjective experience of its becoming. Salosaari's reference point lies in the teaching of Ballet, whose referential aspects are explicit and external to the dancer in deep rooted traditions of the form. Salosaari proposes that between the phenomenological experience and accurate

replication, the dancer's ownership of the material lies. Within my emergent process the work's referential aspects are in flow and flux and so something slightly different happens. Here, the emergent character of the work itself will materialise *through* her embodied agency. As her experience shifts, embodied ownership simply feeds back into the emergent work in a process of continual flow and flux. This complicates the sense of ownership as the emergent materials and reference points move in and out of the dancer and the dance. The messiness of flow and flux which results is embedded in the nexial weave as a kind of ambiguity through this oscillation, enabling a particular sense of live-ness in her presence.

Being engaged by the materialisation of the movement itself, and within its cultural context, provokes flux in my awareness of how I move and what moves me to move within the dance work. The oscillation between different ways of knowing movement is an intrinsic aspect of my process in creating and embodying it, and building up the dance. It is essential in reflecting on and feeding the work's dramaturgical structure. However, in building up transitions between kinaesthetically led ideas and the referential aspects of their performance, the sense of Inner/ Outer distinguishing me and the work is challenging. This is because the transitions build on both the physical dramaturgy of the movement as and for itself, drawn from the somatic, phenomenological 'Inner' experience in dancing, and an awareness of cultural context from and with which it is interwoven, but distinct. The two appear to be embedded within my sense of Inner/ Outer and affined with my embodied binocularity. They may or may not easily cohere. For example physical dramaturgies reveal transitional moments in the flow of inevitable change as my body tires, materials can unwind no more, patterns become inevitable or I sense completion. Through the activity of refining and transitioning the material to comprehend and nuance my performance in the work, I draw out and upon a (non-literal) narrative dramaturgy. This facilitates my embodied agency through a continual flow and flux between the narrative dramaturgy, bound up in my idea of coming to completion in the work and the choreography of my original physical dramaturgy of completion, in performing it. Resolving these tensions in dancing (and dance-making) as art within a cultural context creates unsteadiness. Being open to flow and flux as the differing dynamic dramaturgies dominate and recede embeds a sense of live-ness in the work.

In the performance of a transitional moment I come to a kind of binocular stillness. There is a flow between the dynamic dramaturgies as I experience the movement phenomenally, as recreation and as signification as the modes dominate and recede. I sense an Inner/ Outer

within my performance, and of the dance work as I flow between being absorbed in the physical dramaturgy of dancing and the non-literal narrative dramaturgy of my reflective receptivity to, and comprehension of, change. The unexpected binocular flux is embedded in the work's aesthetic. It can indicate a spontaneous change in my mode of engaging with the dance as I shift from Inner – being it and living it, to Outer – perceiving my own actions in relation to others. In contrast to the phenomenal swept-up-ness of my virtuosic activity, I am perceptibly reflective in my performed stillness. The performer and audience are co-participants in the feeling of moving and the awareness of receiving. There is a perceivable shift as the liminal nature of engaging with performance through embodied participation produces a sense of live-ness, through flux.

In exploring the spatial dynamics of the work's Inner/ Outer at a work in progress showing with a student audience seated on cushions, we discovered a particular transition. Upon reaching the extent of their materials the performers stood in stillness, receptive to the participants' energy and focus. As near stillness descended in what became a key transitional moment of *DUOD* the choreographic information was, as such, reduced. In this moment of flux as we came Out of the dancing and our roles In the dance became less stable, fidgeting ensued. Jereon Fabius has said that in using nearly still bodies that are 'not illusive, artificial, a product of choreographic design' Meg Stuart succeeds in creating a microscopic effect that exposes 'personal and bodily experience' (2010: 336). As we shifted, brushed against students, shared their cushion seats and transferred weight in somatic response to their movement and stillness, they became fuller participants In the dance. The exposed personal and bodily experience seemed to explode our senses of the dance's Inner/ Outer. In this inter-subjective embodiment of participatory roles and modes, a sense of individuality *and* community connected us in a new way. This is perhaps more familiar in the work of Co.LABse in immersive street performance, or Angela Woodhouse's installations. By exposing the modes of our engagement, through shifting Inner/ Outer, a new inter-connectedness materialised in a moment of flux and created a sense of live-ness. The nexial weave was indeed here held together by the actions, reactions and interactions of us all as participants over time.

Being in a 'State of Dynamic Flux' is to be receptive to such potentialities as they emerge. In my experiments with spatial dynamics and sense of Inner/ Outer - through engaging in multiple ways - the nature of the nexial weave which would 'hold it together' revealed itself

in a moment of flux. The somatic experience available for participants through the multi-sensory stimuli of soft cushions, heavy breath, weight and heat fed and increasingly defined the emergent work. The sense of immersion and embodied participation enabled by multi-sensory stimuli across the strands affirmed a strong sense of Inner, through its somatic nature. As Gibson (1966) discovered, the senses are designed to work *together*. This awareness underpinned the work and fed its dramaturgy.

Other experimentation with flow and flux between Inner/ Outer has included the use of different locations. Working in galleries, outdoor sites and in-the-round on *VP* and *DUOD* I discovered greater potentialities for the experience of flux as the nature of their spatialities shifted. This made me feel less separated, isolated and alienated as a performer embodying Inner-ness. By explicitly and implicitly shifting Inner/ Outer throughout both *DUOD* and *VP* I was able to create a more open Inner/ Outer conceptual space upon the departure of the performers. Both *VP* and *DUOD* were designed to shift the sense of Inner/ Outer throughout the performance by re-zoning the work. In *VP* we shifted the locations, and in *DUOD* the performance zones to provoke this. In these works the spatial and relational aspects changed as participants moved around during the performance. This was designed to indicate the inter-dependence within our engagement even as spatiality changed. As shifting roles and modes caused different characteristics of participation to be evoked, a sense of live-ness was invigorated.

Performing, making, receiving dance is all about participating with others in different ways, making complexity in the senses of Inner/ Outer inevitable. Early in my process the collaborating dancer who is tasked initially with interpreting and recreating my movement, is eager in her receptivity to perceive and interpret my performance. I am receptive to her presence as she joins me but wary of her response as the 'first reader' of it (Gardner 2008: 58). A performance unfolds between us as she inscribes my phrases upon me from the perspective of her own physical and cultural experience. In such moments, I can feel objectified and alone as I, becoming other to myself take account of my body's appearance to her. Fraleigh refers to Sartre's 'gaze of others' proposing that '[a]lienation, the sense of separation from others, seems precisely located in this experience' (1987: 17). I feel exposed as she, Outer to my dance, both sees and feels my sense of the movement. I scrutinise the quality of my own dancing and perceive its potential through her 'external eye'.

This experience is reiterated in the flux between Inner/ Outer at all stages. Throughout the project the urgency to share deep layers of embodiment through qualitative changes in effort, line, image, touch, breath, sound and opposites or forebears creates a constant flow of change between Inner/ Outer. In this inter-subjective practice somatic and cognitive comprehensions are negotiated implicitly and explicitly through competition, empathy and kinship. There is a flow and flux between our sense of individual-ness and connectedness. Messiness arises from the tensions of not knowing what the dance *is* or where it resides for the participants. At each stage of performance it is unclear *where* the dance is happening across participants' minds and bodies. Reynolds' concept of the 'dance's body' (2012) is useful in reflecting on the liminal experience as something evolves between us which 'is neither 'self' nor 'other'' (2012: 129). Reynolds suggests the 'dance's body' emerges in a liminal state of in-between-ness as we sense Inner/ Outer, connected through a flow of kinetic energy and kinaesthetic empathy. Here the resolution of the work lies, in continual flux in performance.

In *HWK*, the earliest work within this submission and designed for the stage, it was only in the later process stages that I began to imagine an 'external eye' looking from an Outer position. With my 'new' sense of Inner/ Outer as the departing seascape became evident, we sat boldly vacant (not) watching it disappear. The resolution of the work revealed itself *in me* in flux, 'collid[ing] my sense of rational and intuitive' (Bannerman 2006) in this way. In *HWK* my receptivity to us and our shared experience dominated the sensibility of the work. We were 'capable of being watched without a role to carry us' (Overlie in Buckland 2010: 26). Each time we performed the work, a new Outer/ other evolved. The shared semi-stillness in the penultimate section, nudged by fidgeting from stasis to stasis, became the resolution of the work, indicating its sense of Inner-ness. We maintained the experience of live-ness through flux in each performance to sustain this. Being in a 'State of Dynamic Flux' in performance allowed Inner/ Outer to continually regenerate and maintain a quality of live-ness in the work's aesthetic. The 'State of Dynamic Flux' diagram on page 39 conceptualises my sense of flow and flux between Inner/ Outer in performance.

Throughout my research trajectory the experimentation with spatialities has broadened. However, the 'State of Dynamic Flux' of each new audience participant's sense of Inner/ Outer in each of the works in performance has enabled a cycle of flux, and live-ness, to be perceived.

3.4 An Examination of 'Bridging'.

In the development of each new work through emergence there is no pre-planned 'architecture or structure from the outset'. As such, dramaturgies are shaped 'as the process and work unfold' (Behrndt 2010: 191). Flow and flux in the materials, ideas and points of view is generative and productive. A kind of residue remains in my embodied experience as the work emerges through this. Through flow and flux in recollecting, projecting forward and being in the present in process and in performance, my embodied awareness of the project's temporality can seem complex. My temporal experience in performance is of the work's compacted-ness.

The sense of temporality within my practice is explored in the concept of 'Bridging'. During the process of making a new work I bridge my embodied experiences, allowing them to associate and connect across the process in different ways. There is a sense of liminality in flowing back and forward across the embedded experiences. I am aware of the nature of materials' emergence through my different foci and modes. In the performance of particular materials my sense and use of time, spatiality, physical coordination and the nexial weave is in flow and flux. Tensions appear as past and present experiences and future possibilities cohere and conflict. Unexpected flux results in unforeseen connections and insights. In performance, residue from the emergent process can resonate.

In performance subtle shifts can be seen and felt as dancers embody recollections and anticipations embedded during the process. For example in section three of *DUOD* a particular somatic sensibility emerged through arresting and binding the flow of the movement. Here we were translating the fifth level of LeCoq's scale of tension into non-literal movement. Initially, the kinaesthetic familiarity of Graham technique⁷ arose, reifying us through an unexpected flux in our explorations with contact improvisation. We noticed that binding our flow of energy felt emotive and dramatic, determining breath cycles and

⁷ Martha Graham's modern dance technique is built upon oppositions of contraction and release. The technique uses bound flow - experienced as pushing or pulling.

holding patterns as energy flowed inward. We built upon the feeling of binding, restraining and gradualness. As we distinguished the tension within and towards another body we became locked in counterbalances. In a forehead balance we sensed a confrontation, full of suspicion and competitive-ness. A sense of suspending time in a show-down like embattled animals moved us. Here, our extremely direct and concentrated vertical-shaping held us in equilibrium and our spheres of kinetic energy and movement became territorial boundaries. As our experimentation continued with different scenographic ideas, a nylon fringe curtain 'mask' reinforced the sense of visible and invisible anticipation. As we peered inquisitively through the fringe in our labile diagonal we appeared to be seeing 'ourselves' for the first time - like a child in a mirror recognising difference. Here a kind of awe and arrested-ness in time happened as the body was held softly still, in intensely focused attention. As the appendage fell heavily and directly to the floor between us both stability and instability were evoked across the nexial strands. How we used our strength and weight as a force to resist and yield in the labile diagonal shifted as we performed the 'multiple embodiments' of this movement idea. There was a constant feedback process of Inner/ Outer across the modes. Over time the nexial strands influenced the movement sensibility further - the slippery polyester swim-cap and hand-sewn hems knuckled into our foreheads and tested our pressing stasis by causing us to pull back, distractedly. The rhythmic sound score pulsed like a heartbeat, building in pace and complexity and drawing our attention to contain us in its moment of anticipation. Conflicting temporal and spatial embodiments were held within the body through our technical and corporeal sense of movement.

Various comprehensions appeared through 'multiple embodiments' and our embodied binocularity. Through flux in their flow creative potentialities evolved and merged. In bridging embedded sensitivities that were in flow and flux, a sense of unsteadiness was created. This discovery offered significant insight and the animalistic sense of apprehensive and inquisitive observing, sensing and listening for change became embedded in this work's aesthetic. Subtle and contrasting shifts in qualities created a sense of continual readiness for change in performance. The liminal sensibility of shifting one-ness and two-ness, self and other, individual and community that is highlighted in *DUOD* derives from this experimentation.

Bridging 'multiple embodiments' of materials that are emergent can be complex. Layers are embedded through not only this project and the esthetic, trace, and poietic signs laid down by its binocular embodiments but also through my research trajectory through previous

experiments. Jenny Roche recognises that a dancer's 'moving identity' impacts upon a new work as she negotiates a 'multiplicity of past embodiments, creative choices, training influences, experiential terrain and personal narratives (2011: 115). Over time and through the emergent nature of my practice, the dancers' 'moving identity' in each work begins to stabilise, shaping it through her particularity as each negotiates the flow of change. In performance this can be sensed in the quality of live-ness which is embedded in each dancers' autonomous agency.

The 'State of Dynamic Flux' diagram on page 39 uses the conceptual framework offered in this context statement to indicate my position at the completion of a new work as a performer-creator. In moving towards this sense of dynamic equilibrium through the process, my 'moving identity' in the work becomes increasingly settled. My experiences as a performer-creator working with others are equally available to me in flow and flux. There is a sense of arriving, through the messy process of emergence, feedback between Inner/Outer and multi-tasking at a new place of comprehension as my identity settles. In equilibrium, I maintain a balance of assuredness and uncertainty within my lived experience in each performance.

As a performer-creator bridging my embedded experience of ideas, materials and embodiments, my aim is to unify and cohere them. At the same time I seek to maintain the sense of surprise which resulted from flux during their emergence. A kind of 'detachment of self, *within self*' (Sofaer 2006: 95) can be useful in recreating a moment of flux, as I both maintain and shift my somatic and cognitive attention. The nexial weave of each work is embedded with a sense of live-ness stemming from this sense of detached autonomy, as I anticipate what is coming and remain sensitive to its abrupt unexpectedness in performance. My sense of equilibrium in flow and flux can be exemplified in the slow quiet opening of *VP*. Here, I am aware of the dense and compacted nature of my embedded experience. I recall that the elongated use of time was discovered through exploring the stage weight/ silks material. This was/ is due to the time and tension required to counter-balance the weight of a dancer's body with the delicate silk. I balance here - weighted and poised in stasis as I sense the audience's presence in this quiet, slow moving gallery. I am receptive to leaks and bursts of movement and sound from across the *VP* landscape and beyond. I am full with the promise of synthesis as I anticipate the gathering participants who are still 'outside' the work, shuffling and craning to see 'it' from a comfortable distance.

As I hover on the brink of movement proportions hold my attention. In the quiet orderliness of The Point's rehearsal studio the length from my elbow to my fist and from the toenail on my big toe to my knee cap seemed equal. They demanded my somatic attention. Later my pale half limbs, in equal measure to the brevity of the tube lights with their cold blue-white hum, were relocated to shift the focus to spatial dynamics between body and the orderly site, rather than within its own coordinates. Here, as I notice the squatters and kneelers pause in re-assessing their relationship to this place, I can observe their negotiation of the proportions, proxemics and organisation of this place/ space and its zones. My 'State of Dynamic Flux' in this moment - in recollecting, in my present-ness and in anticipation, is vital in enabling me to maintain my own sense of live-ness, receptive to spontaneous change within and around me even as I am deeply absorbed in the act of doing something.

VP performances moved through gallery architectures, inviting participants to make individual and collective choices about its shifting nature in each place-space/ time. In performance the participants were required to negotiate each place/ space spontaneously. The sense of what was happening in the moment, what had been previously set and of potential indeterminacy was in continual flux for us all, as the use of time changed and as together we shifted the zones and locations. In performance the audience participants enabled on-going flux. The sense of shifting temporality within the work as it unfolded over time was central to the sense of live-ness it evoked.

In beginning the performance, I embody the spatial tension between my own body design, the landscape and the other participants' external viewpoints. The geometric containers and lights are strewn across the wooden gallery floor in low level orderly patterns amidst the bodies. My experiments with shifting locations had enabled me to explore behaviour, place, space and time and test my assumptions about zoning performance. Waiting, I am transported across time to recall my embodied research with shifting perspectives and proximities in galleries. A long hum vibrates across the nexial strands as the cello's lingering brush strokes quietens us all. In a moment of flux a somatic sense of 'beginning' within this strand, disrupts our temporal experience. In flux, a new sense of beginning is anticipated.

The absence of projective temporal structures in Cunningham's work, through abruptly fragmented change in his use of time instils a sense of being *in* time. This 'puts one in accord with nature in her manner of operation' (Cage 1961: 155). There is a sense of liberation and live-ness in knowing not knowing exactly what we might see next, depending

on our attention. Joan Acocella captures this sensibility in Cunningham's work. 'Sometimes, when I look at Cunningham's stage, I think I'm seeing the world on the seventh day, with everything new and just itself - before the snake, and the tears, and the explanations' (2003). The dance-writer reiterates the sense of open-ness to things being simply as they are without interference, anticipation or expectation. She goes on 'Beauty without reasons, and without anxiety over the lack of reasons: that may be what life was like before we started making it up'. Cunningham dancers work rigorously with the temporal aspects of movement in rehearsal to commit precisely to things as they are. Dancer Julie Cunningham (in Merce Cunningham Trust 2013) says that within this meditation on the movement itself 'I find the true nature of myself... I feel the most myself'. Merce Cunningham's ideology is embedded in the dancers' performance quality as well as in the movement materials of his works. The dancers' commitment to simply the 'image of a decision' is absolute, while our attention to their extra-ordinary physical organisation and to our own perceptible freedom is alert and agile - destabilising us as we are drawn to multiple individualities, in our own continually unexpected flux throughout the works duration.

In my work explorations of the flow and flux of change over time have focused on the sense of the moment which precedes a decision and commitment. In this moment of in-between-ness in my somatic sensibility as a performer-creator, dancing with others, I feel a sense of live-ness. I anticipate through intense physical thinking and kinaesthetic awareness. The anticipation of movement can be sensed in performance as our timing is, while rehearsed, kinaesthetically intuited. This creates a sense of connected-ness across time/ space. In my work the dancers are motivated by enhanced sensorial awareness to each others' energy change. My 'moving identity' settles in this work in a kind of embodied receptivity to others. As we perceive a moment of change from stillness into motion across distance and obstacles, our advanced and practiced 'sixth sense' (Fabius 2010: 343) is used explicitly. We explore this during the process, sensitising ourselves to its temporality and consequence in performance. In performance, such poietic signs can be revealed and revealing as we intuit through compressed knowledge and experience. The quality of our stillness and movement is in a flow of change as we anticipate the moment of action, drawing it out to retain the quality of intuiting together which is embedded within our sixth sense, of live-ness.

Poietics become signs as they indicate the human endeavour inherent in process and performance. In De Keersmaecker's work the ROSAS dancers perform references to the experience of practicing dancing together, indicating the live-ness of their complicit

circumstance. The theatrical paradox of at once performing dance and at the same time referring to its enactment can restore corporeality preventing theatre 'from being seen as yet another type of "passage of information"' (States 1985 in Preston-Dunlop & Sanchez-Colberg 2002: 109). As ROSAS dancers expose the ongoing techniques of dancing together a kind of live-ness in their complicity draws the viewer into a sense of participation in the dance. As dancers intuit together in *VP*, live-ness can be sensed in the liminal spaces of in-the-moment intuiting of attention, decision and commitment to change. It creates an impression of spontaneous autonomous decision-making in the aesthetic language. The sense of live-ness invites a particular kind of engagement from audience members through anticipation.

HWK was focused on the temporality of different movement vocabularies. In its materiality and performance *HWK* seemed to expand and contract in time and over time. A rich palette of embodied rhythms evolved through different uses of weight. These were enacted through resisting and yielding to the pull and tactility of the floor; skittering, peddling and thrashing across its flat plane; rocking and swaying perched upon its horizontal surface. Each temporal experience was distinct but resonated across the dynamic structure of the work: the flat splat of the body lent itself to a feeling of time-less one-dimensionality through its heavy downward, backward gravitational pull; turning spirals occurring throughout the work in different ways embody a continuous repetitive rhythm as the weight is held in and pushed on through shifting horizons; forward flinging bounces are barely maintained as light and quick landings rush to catch up my centre of gravity; upside down bodies lightly float upwards pouring weight downwards and numbing extremities. Through moments of flux the temporal resonances embedded in the work connected like disordered memories of a life cycle, or the cyclical pull of tides and moons, across its duration.

VP was about weaving the participants and strands into a nexus held together by space and stillness between things. In this work, the finger walk motif became a feature of the aesthetic language - each recurrence resolved in different ways as kinaesthetic ideas and kinetic processes came together. These drew us in and out of the work across time: the inevitable progression of my forward leaning descent was marked by its vanishing as two fingers carried the full weight of my upper body into a stable plank-like position; a forward leaning descent fell straight into an up-turned light box; fingers crept apprehensively in through a doorway; revealed a change of mind; walked into elevation in a high see/ saw

shoulder balance; became a full bodied journey across a landscape of shifting shimmering silk; and bearing the 10kg journey of long swift pulls. The recurrent motifs helped to bridge the temporal experience of the work by building up the aesthetic language. As motifs recur, cohere and expand unexpectedly in flow and flux, a kind of reflective detachment in reception results. In Burrow's work the reflective detachment is explicit; unexpected flux in rhythmic patterns both order and dis-order our remembering and anticipation continually.

In *VP* the varying scales of the work emerged through transacting interpretations through the motifs. Over time interpretations evolved through a flow of change in remembering, reconciling and expecting. By coaxing, pulling, pushing and carrying the *VP* boxes they were transformed, in flux, into miniature theatres which become habitats of homeliness and homelessness. For example, the light box constructions cast vast panoramic shadows while their deceptive proximities indicated neighbourliness. Objects, personified through a kind of empathy with their movement potential, began to take on their own identity and to move ours. The tube lights, harnessed by the persuasive dramaturgies of my Inner/ Outer experience, slid deep into the light-box one at a time to transform it in an inevitable translucent glow. In a moment of flux as the shutter doors flapped open, they disclosed an inner volume, inviting us in to where the soft silks have been previously restrained. As the five-million candle-watts light extinguished slowly, affirming their live-ness, participants gathered closer around them with a sense of their final transformation. As the performers moved in and out acting, interacting and reacting as they attended in different ways they often appeared to be making spontaneous decisions. In this way, flux in their multi-layered flow of changes indicated autonomous spontaneity and present-ness in the moment of the performance. It was as if they were recalling a language not entirely known yet.

The sense of temporality in *DUOD* was different. It focused upon increasing levels of tension and autonomy which ultimately separated and united us. The sense of temporality embedded in each section was distinct but built progressively in complexity and agility. In restful nuzzling, soft lumping, whirling and spinning, restraining, free flowing and in tensile tautness, there were distinct changes in mood and uses of time. Through abrupt changes which inevitably unravelled or unfolded and expanded space/ time a sense of journeying through this work was produced. Its live-ness was captured in the flow and flux of its steady evolution in performance, bridged by the nexial strands.

In harnessing the dramaturgy of a new work and shaping its overall dynamic, I am body/mind-full of the anticipation and inevitability of change in bridging experiences. 'Seeings' connect in different ways, 'reveal[ing] itself to me (or should I say in me)' (2006: 165) as my 'moving identity' as dancer, maker, receiver, facilitator, learner and individual and citizen of the world interconnect (Lee and Pollard 2010). In each performance of each work, each new audience participant will enact their own esthetic process. Continual flow and flux in how we are moving and what is moving us to move can anticipate and provoke this. Interpretations, transacted as the work unfolds over time, each time, create a 'State of Dynamic Flux' which is continually regenerated in and through performance. My research enquiry is driven by my awareness of the messiness and the sense of live-ness which results, enabled in performance through the particularity of the aesthetic language that has been developed.

Section Four.

4.1 Conclusion.

This context statement has used the concepts of flow and flux to negotiate the sense of messiness in my practice and articulate the sense of live-ness it produces in my work. Through practice and reflection on dancing and dance-making the Thesis has explored these concepts which derive from my research enquiry into the sense of messiness in multi-tasking, being inside and outside, and emergence. In describing the concepts of 'Gliding Attention', sensing 'Inner/ Outer' and 'Bridging' my temporal experience I have been able to reflectively examine embodiments of flow and flux in my practice and performance. Most significantly I have discovered that unexpected flux, provoked by my surrender to their interplay, creates the quality of live-ness in my practice and in the aesthetic language of my work.

I have offered an original contribution to knowledge in the 'State of Dynamic Flux'. I have explicated how this state is productive for me as a performer-creator in creating and resolving messiness in my practice, and in maintaining the aesthetic of live-ness in my work. Being in a 'State of Dynamic Flux' allows my unknown, unplanned creative process to unfold reflexively in each new work. Working in a 'State of Dynamic Flux' embeds a quality of live-ness within the aesthetic of each work, creating an original contribution to choreographic discourse. This is maintained in performance through embodied flow and unexpected flux. The conceptual framework offers insight into how my emergent practice evolves reflexively to what seems possible in the moment, continuously redefining what I know rationally and sensorially.

Exploring the relationship between conceptualising and making dances has revealed that I build and test their vitality through flow and flux. It has become apparent to me that in making the works submitted as part of this Thesis I have been focused on resolving the sense of messiness and its uncertainty in order to create definitive choreographic works. I have become aware of my propensity for this as a performer-creator. Through reflectively examining my practice I have discovered that the messiness is, in itself, productive. I have recognised that it is in the nature of inter-subjective performance practice to work with a sense of uncertainty and unknown-ness. This is because an equally vital and complex process of flux exists for each collaborator and each audience member. In embracing the concepts of flow and flux within my practice I seem more able to commit myself to the systemic unknown. This has helped me to still the noisy chatter which critiques and challenges the richness available to me in my 'State of Dynamic Flux'.

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DVD: *DUOD* (2010)

A 60 minute in-the-round dance performance for various spaces in 2009/2010.

Concept and choreography by Cathy Seago.

Artists: Dancers Lauren Bridle, Rosalind Noctor, Cathy Seago; Music composed and played live by Christopher Benstead; Scenographic design by Rosalind Noctor; Video by David McCormick; Lighting design by Pete Ayres; Dramaturgical consultant Synne Behrndt.

Supported by Arts Council England, Swindon Dance, Kuala Lumpur Performing Arts Centre Malaysia, University of Winchester.

Performance dates: March - November 2010.

Performed at: Arts at Dartington Centre for the Arts; Town Hall Theatre Swindon Dance; Quay Arts Centre, Isle of Wight; Hangar Farm Arts Centre, Totten; Discovery Centre Winchester; Berkoff Theatre, Alton; D@ art Centre, Hedge End; Dance Diary at Roehampton University; University of Winchester.

DVD: *Vanishing Point* (2008)

A 50minute multimedia dance installation designed for art galleries and alternative art spaces in 2007/2008.

Concept and choreography by Cathy Seago.

Artists: Dancers Carl Harrison, Rosalind Noctor, Cathy Seago, Dan Watson; Video artist David McCormick for Snake Oil; Lighting consultant Adam Bassett; Composer Emmanuel Baily, with sound recorded by the Wang Wei Quartet; Costume design and development by Rosalind Noctor.

Supported by Arts Council England, Test Valley Borough Council, University of Winchester and The Point Eastleigh as part of Creative Associates scheme. Subsidised rehearsal facilities provided by the Jerwood space. An artist residency in Singapore was hosted by Odyssey Dance Theatre and another in London by the Blue Elephant Theatre.

Performance dates: April 2008 - February 2009.

Performed at: The Lighthouse Poole; Salisbury Arts Centre; Portsmouth Cathedral; The Lights, Andover; Quay Arts Centre, Isle of Wight; The Hub Arts Centre, Verwood; Performing Arts Centre, New Milton; Brockenhurst College; Otter Gallery, Chichester; University of Brighton Gallery; Discovery Centre Winchester, SPACE gallery, University of Portsmouth; Link Gallery, University of Winchester; Hangar Farm Arts Centre, Totten; Berkoff Theatre, Alton; The Studio, Isle of Wight.

DVD: *How we Know we are Here* (2007)

A 30 minute trio designed for a theatre stage in 2006/2007.

Concept and choreography by Cathy Seago.

Artists: Dancers Genevieve Grady, Rosalind Noctor, Cathy Seago; Video artists David McCormick & Ben Johnson as Snake Oil; Scenography & costume by Hetta Johnson; Sound art by Matt Hainsby from Gloria RV 589 (c1715) by Antonio Vivaldi; Lighting design by Adam Bassett.

Supported by Arts Council England and the University of Winchester. Subsidised rehearsal facilities provided by the Jerwood space.

Performance dates: February 2007- January 2008.

Performed at: Deda Theatre, Derby Dance; Quay Arts Centre, Isle of Wight; Chequer Mead Theatre & Arts Centre, East Grinstead; Blue Elephant Theatre, London; Stage 2 at the Kings Theatre, Southsea; Xposition 'O' Contemporary Dance Festival, National Museum of Singapore; Le regard du Cygne, Paris; Dance Diary at Michaelis Dance Theatre, Roehampton University; Bury Theatre Hurstpierpoint College, West Sussex; The Robin Howard Dance Theatre at The Place, London as part of Resolution! 2007; University of Winchester.